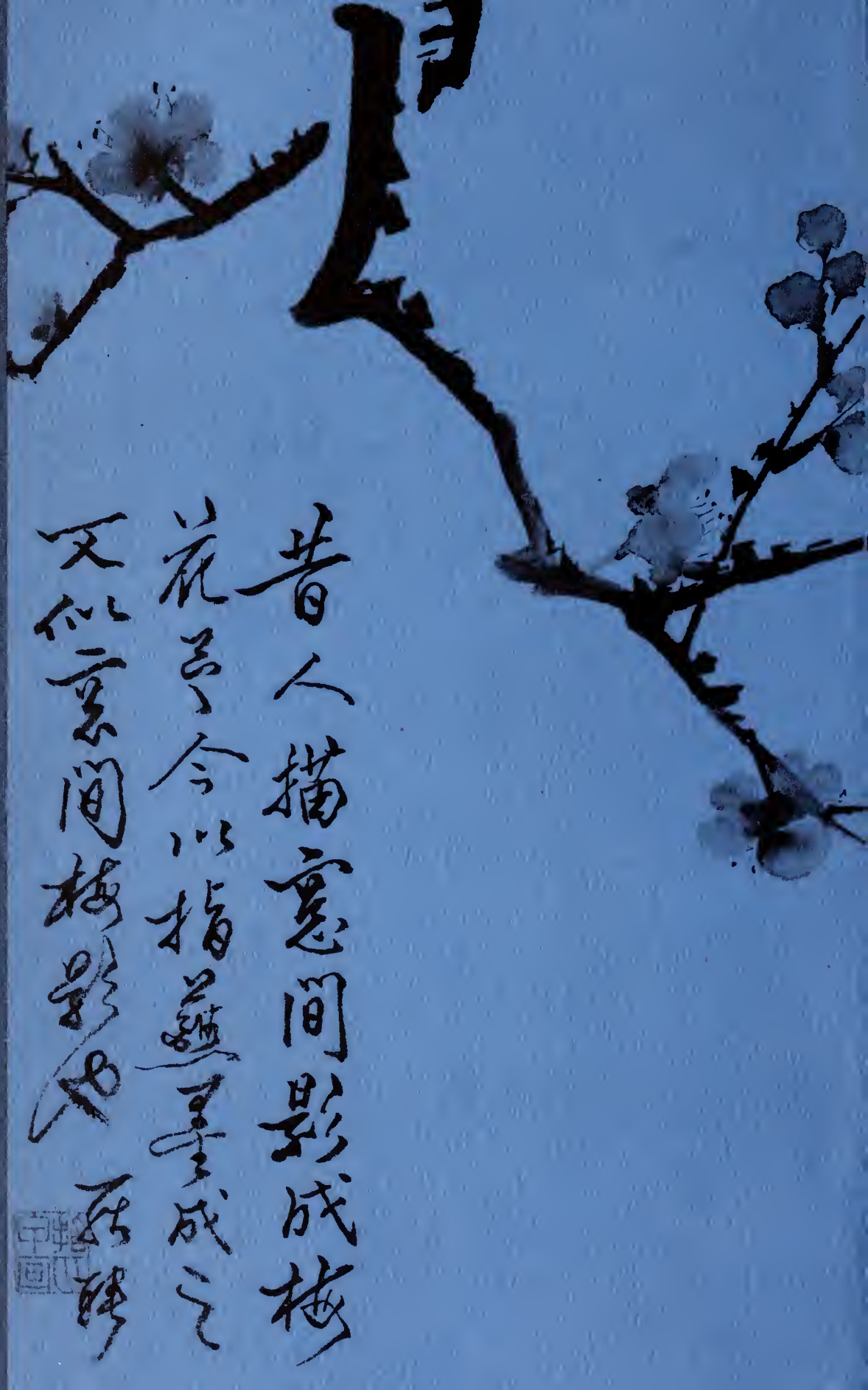
FREER GALLERY OF ART

708.1
.F84
F9
1983

FREER/SACKLER
PUBLICATIONS


昔人描寫間影成梅
花若今以指蘸墨成之
又似寫間梅影也 [illegible]

昔人描寫間影成梅
花予今以指蘸墨成之
又似寫間梅影也 [illegible]

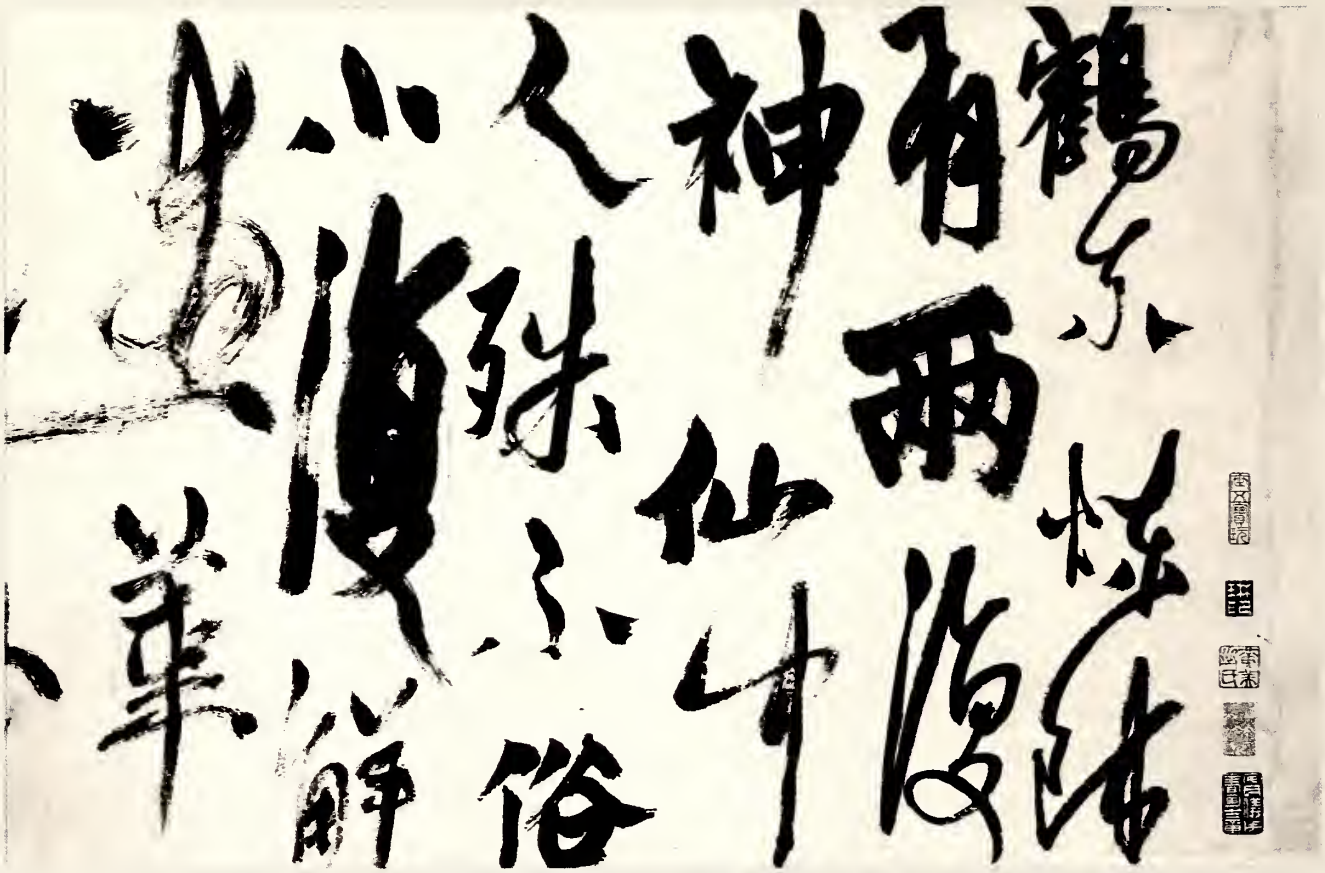
© 1983 BY SMITHSONIAN INSTITUTION. ALL RIGHTS RESERVED.

FREER GALLERY OF ART

FREER GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D.C., 1983



Detail of colophon by Yang Wei-chen (1296–1370). China, Yüan dynasty. Ink on paper (31.1).

THE FREER GALLERY OF ART was conceived by its founder, Charles Lang Freer, as a museum and a research institution. Freer described the purpose of the Gallery as for "the encouragement of the study of the civilization of the Far East." The Gallery was organized, according to Freer's wishes, with "special regard for the convenience of students and others desirous of an opportunity for uninterrupted study of the objects in the collection." Since the Gallery opened to the public in 1923, that mandate has been maintained and, following Freer's intent, has included a broad spectrum of Asian art as well as an important group, from the original bequest, of American works from the late nineteenth and early twentieth centuries.

Freer, a Detroit industrialist, presented to President Theodore Roosevelt on December 27, 1904, his informal proposal to give the nation his art collection, a new building to house it, and an endowment fund to provide for the study and acquisition of "very fine examples of Oriental, Egyptian, and Near Eastern fine arts." After the regents of the Smithsonian Institution accepted in trust on behalf of the government the terms of Freer's offer (following review by a committee including Alexander Graham Bell), the deed of gift was executed on May 5, 1906. The terms of the deed allowed Freer to retain his collection and add to it during his lifetime. Following Freer's death, the collection was to be placed in the newly constructed building next to the Smithsonian Castle on the National Mall in Washington. In accepting the gift, the federal government agreed to care for and maintain the building and the collections with public funds.

The Freer collection was well regarded even as early as 1906 when it was called "small but perfect." Although many institutions throughout the United States were ready to accept the gift on Freer's terms or on terms more favorable to him, the efforts of the press and key people in Washington prompted President Roosevelt to facilitate the acceptance of the gift, assuring that Washington would be the location for the new museum. The Freer Gallery was to become the Smithsonian's first museum building devoted exclusively to the fine arts.

In May 1906, Freer designated 2,250 objects in his holdings for the museum, and by the time of his death in 1919 he had more than quadrupled that number through the continuous collecting that had become a full-time occupation. In 1920 more than 9,420 objects were transferred to Washington from Freer's Detroit home. Included was one of the two largest collections of works by James McNeill Whistler (the other is in the Hunterian Art Gallery, University of Glasgow)—1,270 objects including the Peacock Room. The collection also contained

Fang-i (food container). China, early Western Chou dynasty, late 11th–early 10th century B.C. Bronze (30.54).

more than two hundred works by other contemporary American artists: George de Forest Brush, Thomas Wilmer Dewing, Childe Hassam, Winslow Homer, Gari Melchers, Willard Leroy Metcalf, John Francis Murphy, Charles A. Platt, Albert Pinkham Ryder, John Singer Sargent, Joseph Lindon Smith, Abbott Handerson Thayer, Dwight William Tryon, and John Henry Twachtman. Two sculptures by Augustus Saint-Gaudens and a group of Pewabic pottery by Mary Chase Perry Stratton complete the selection of American art. The deed of gift restricts the American section of the Freer bequest from further accessions.

The art of Asia was represented in the first official inventory when the collection was received in Washington by 3,399 Chinese objects; 1,937 Japanese objects; 1,095 Egyptian objects (mainly small glass objects bought as a collection); 471 Korean objects; 5,847 Near Eastern and Indian objects (counting each page of a manuscript as one); and 1,212 Babylonian, Byzantine, Cambodian, Cypriot, Palmyran, and Tibetan objects.

To the total of 15,434 objects (including 1,473 works in the American section) received by 1919, more than ten thousand additional oriental works have been acquired by purchase and by gift so that the entire collection now exceeds twenty-six thousand objects. The majority of acquisitions made during the past six decades have been Near Eastern, and objects in that category now account for more than thirty percent of the total collection. The Chinese and Japanese holdings together total just a bit more. Acquisition by gift has come to play an increasing role in recent decades, but potential gifts must be submitted to the same rigorous screening process as are objects considered for purchase: examination by art historical specialists, by technical specialists, by the director

Black and Rose by Thomas Wilmer Dewing (American, 1851–1938). Oil on canvas, ca. 1916 (16.540). The unusual frame, designed by architect Stanford White, permits light to reach in and under the plaster-covered wire grid to break up the massive expanse of gold leaf.

As required by the Freer deed of gift, the National Fine Arts Commission must approve all acquisitions. Members are shown examining a major collection of Chinese calligraphy.

Pair of wild goats.
Persia, Achaemenid dynasty,
6th–5th century B.C.
Gold (63.15, 64.6).

of the Freer, by the secretary of the Smithsonian, and by the National Fine Arts Commission.

Now, as in the past, the principal criterion for acquisition of an object is its quality. This policy, consistent with Freer's own high standard, has made the collections of the Freer Gallery among the finest outside Asia. Briefly summarized, the collections are as follows:

CHINA	Painting Bronze Ceramics Jade Sculpture Calligraphy Lacquer Carved bamboo Porcelain
JAPAN	Painting Ceramics Lacquer Sculpture Calligraphy Metalwork Prints
KOREA	Ceramics Metalwork Painting
INDIA	Painting Manuscripts Sculpture
IRAN (PERSIA)	Ceramics Manuscripts Metalwork Painting Sculpture
IRAQ	Manuscripts Ceramics
TURKEY	Manuscripts Ceramics Metalwork Jade
EGYPT AND SYRIA	Glass Manuscripts Metalwork Sculpture
MEDITERRANEAN AREA	Greek, Aramaic, and Armenian biblical manuscripts; early Christian painting; gold and crystal

Outstanding objects in the Mediterranean group are the fourth/fifth-century manuscript of the Gospel according to the four Evangelists and a third-century Greek papyrus manuscript from Egypt of *The Minor Prophets* (in part) known respectively as *Washington Manuscript*, nos. III and V.

The Freer Gallery stature in the museum world has been maintained over the years. Artist John La Farge described it as "a place to go and wash your eyes." On the occasion of the Gallery's fiftieth anniversary celebration in 1973, the distinguished art critic John Canaday referred to the Freer as "the aristocrat of American museums." Still another critic wrote of his visit to the Gallery, "Once in a while one needs the pure joy of seeing something perfect, an accumulation of things which shows how beautiful works of art can be—a kind of re-assessment of one's standards."

In addition to the main Freer collection, there is the steadily growing Study Collection composed of artifacts that are not exhibited but kept for laboratory analysis, for testing of conservation methods, and for study as comparative material by visiting scholars, students, and the Freer staff. The Study Collection was inaugurated in 1923 when on an expedition in China sponsored by the Freer Gallery, archaeologist Carl Whiting Bishop purchased a small number of objects for examination at the Gallery. Subsequently, the Gallery acquired for the Study Collection materials from known find-sites and kiln sites—mostly shards of pottery and procelain (now amounting to some five thousand pieces). In the collection are hundreds of shards from kiln sites in Japan and Thailand, Chinese porcelain shards from known find-sites around the Indian Ocean from Indonesia to the coast of Africa, and shards from Egypt (Fustat) and Iran (Persia). The collection of Japanese shards is one of the most extensive assembled outside Japan. The Study Collection also includes many fragments of ancient Chinese ceremonial bronzes and a group of Japanese woodblock prints.

Supplementing the Freer collection and the Study Collection are three archives: the Herzfeld Archive, the Smith Archive, and the Bishop Collection. The Herzfeld Archive consists of all the field notebooks, negatives, drawings, and plans of Ernst Herzfeld (1879–1948), who fled his native Germany in the late 1930s and came to teach in the United States. He devoted his life to the study of Near Eastern archaeology and is considered among the renowned scholars in that field. Herzfeld gave his study material to the Smithsonian Institution in 1946 with the provision that it be housed in the Freer Gallery of Art; supple-

Bodhisattva. China, T'ang dynasty, first half 8th century. Limestone (16.365).

Julia K. Murray of the curatorial staff conducts research in the stacks of the Freer reference library.

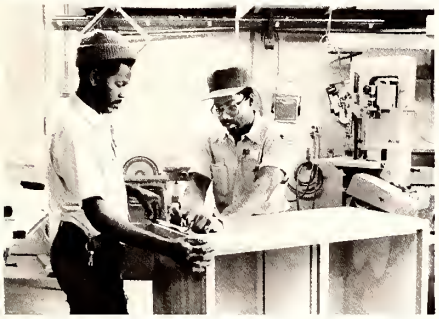
mentary materials were added in 1951 and 1952. An index of the archive has been prepared.

The Smith Archive comprises approximately eighty-seven thousand items assembled by Myron Bement Smith (1897–1970) during his forty-year career as an archaeologist, architect, and historian. The photographic materials, acquired from a number of private collections and consisting of sixty-four thousand negatives, prints, and color and lantern slides, provide comprehensive visual documentation of a wide range of subjects relating to anthropology, archaeology, architecture, art, geography, and history of the Islamic world. An index of the archive has been prepared.

The Bishop Collection is the third component of the Freer archives. As a Freer staff member, Carl Whiting Bishop (1881–1942) traveled in China during 1923–27 and 1929–34. The accumulated records of these expeditions are primarily photographs and written observations. Included are approximately 4,000 photographs of a wide range of subjects and about 750 objects of pottery, bronze, jade, stone sculpture, tile, iron, and gold. Bishop also assembled in four albums photographic materials describing archaeological excavations conducted by him in China from 1930 to 1933.

Complementing the collections and the archives, the Freer reference library serves as a primary resource for research by the staff and visitors. The library contains more than twenty-eight thousand books, pamphlets, and periodicals—about half of which are in Asian languages, mainly Chinese and Japanese—devoted to subjects represented in the collection, namely, the arts and cultures of the Far East, India, and the Near East; biblical manuscripts; and the life and work of James McNeill Whistler and other American painters. The library also houses some thirty thousand slides—lending three to four thousand each year to various lecturers—and more than eight thousand non-circulating study photographs. Particularly useful for research is the library's card catalogue that contains references to journal articles as well as book entries. The library is open to the public for on-site use only.

The Gallery's curatorial staff devote themselves primarily to conducting research on objects in or related to the collection. The results of their research and information regarding the age, quality, and provenance of an object are recorded in the cumulative file folders kept for each object. These files also provide a historical perspective on the connoisseurship of the collection since many of the recorded comments begin with those made by Freer himself. Material in the



(Above)
Curator of Japanese art Yoshiaki Shimizu greets visitors at an exhibition opening. Pictured here are the internationally famous Japanese printmaker Un'ichi Hiratsuka (left); retired Freer oriental art restorer Takahashi Sugiura (center); and Dr. Shimizu (right).

(Below)
Craftsmen John Marshall and Cornell S. Evans prepare a case in the Freer Cabinet Shop.

The Gallery continually explores new ways of presenting art. Note in this photograph the innovative display of Mughal paintings on a freestanding pedestal.

folders is readily available to students and scholars. Research results are also published in scholarly journals, monographs, and exhibition catalogues. The Gallery itself has long maintained a program of publishing exhibition catalogues, monographic studies, and specialized papers. Since 1954 it has copublished the scholarly journal *Ars Orientalis* with the Department of Art of the University of Michigan. Washington art critic Benjamin Forgey observed recently that the Freer "has been an exceptionally energetic museum in its scholarly way. The small staff of curators has turned out more legitimate academic research than many a museum five times the Freer's size."

In addition, curators regularly serve as advisors to students, scholars, and the general public on matters pertaining to their areas of expertise. They frequently lecture on a variety of topics to audiences with many different interests. By appointment, curators also examine objects for the general public. Also by appointment, students and scholars may examine selected objects in the stored collections. Curators apply their knowledge of specialized areas to the critical appraisal of works of art considered for acquisition by the Gallery so that the collection may continue to grow in meaningful ways.

Especially important in the curatorial work of the Gallery is the planning and installation of special exhibitions. As one observer has noted, "One can absorb a remarkable amount of sensuous and intellectual information about a culture from a very few objects, especially when as at the Freer, they are among the finest available." The informative value of exhibitions is enhanced by explanatory labels, leaflets highlighting specific aspects of the collection, and il-

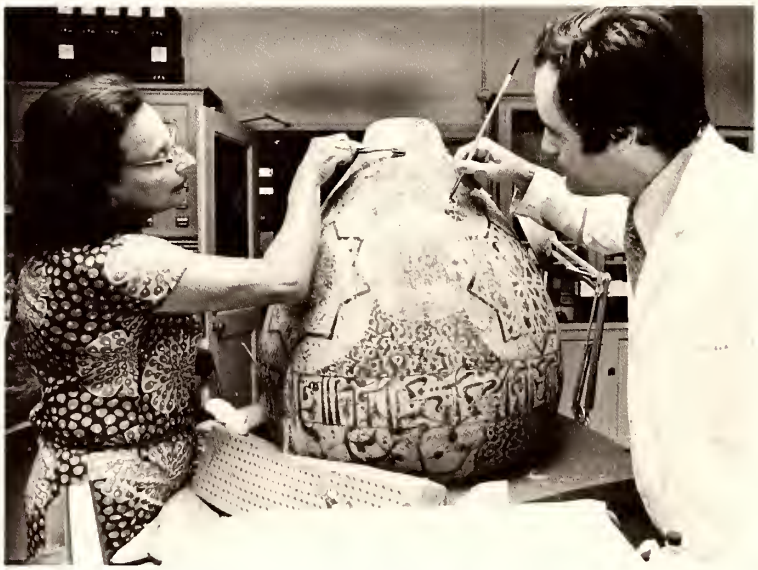
Exhibition specialists Martin P. Amt and Craig S. Korr hang rare Japanese scroll paintings in the Gallery.

Basin made for Sultan al-Malik al-Salih Najm al-Din Ayyub. Syria, ca. 1240. Brass inlaid with silver (55.10).

lustrated catalogues. The Gallery staff constantly evaluate exhibition techniques to improve the presentation of objects in the Freer's public galleries. All the Freer's exhibition furniture—from standard display cases to innovative structures serving special purposes—has been constructed by craftsmen in the Gallery's Cabinet Shop.

Every object on display in these exhibitions is drawn from the Freer collection since, in the deed of gift, Freer expressly stipulated that only objects in the collection could ever be shown in the Gallery. He also stated that no object from the collection could ever be loaned. On his numerous trips to Europe and Asia for purposes of study and collection, Freer was occasionally disappointed to learn that objects he had hoped to examine were away on loan from the collections to which they belonged. Thus, he established the loan restriction to avoid causing similar dismay to scholars and visitors who wished to use the resources of the Freer Gallery and also to avoid the risk of the objects being damaged during shipment.

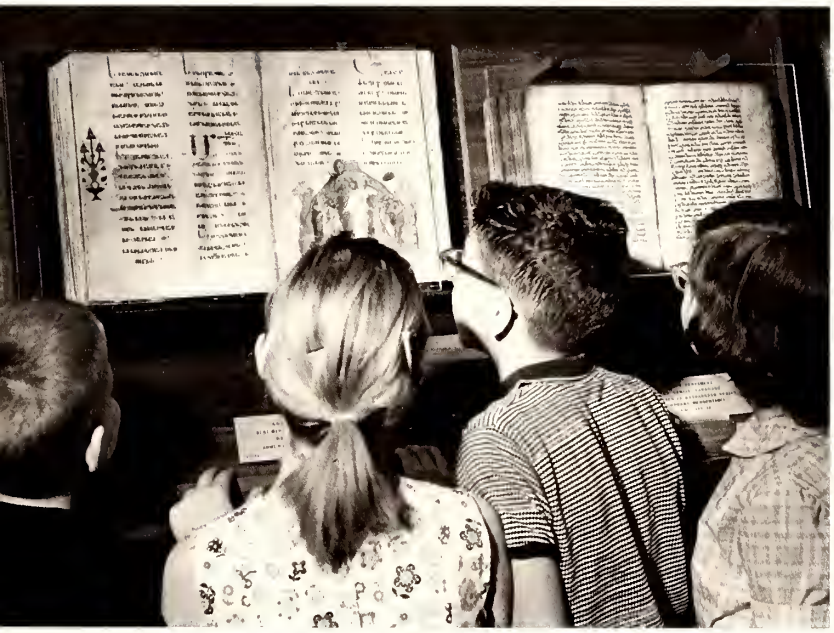
The Gallery's Technical Laboratory was established by Rutherford J. Gettens in 1951 for the conservation (including cleaning, restoration, and stabilization) of all objects in the collection with the exception of East Asian paintings. Such activities as the monitoring of temperature, humidity, and light levels are also undertaken by the Technical Laboratory, as are investigations into any conservation-related problems. The Gallery recognizes the importance of such a laboratory in supplementing scholarly studies on objects in the collections with



Conservators I. V. Bene and John Winter prepare for exhibition a luster-painted Islamic vase of the 14th–15th centuries.

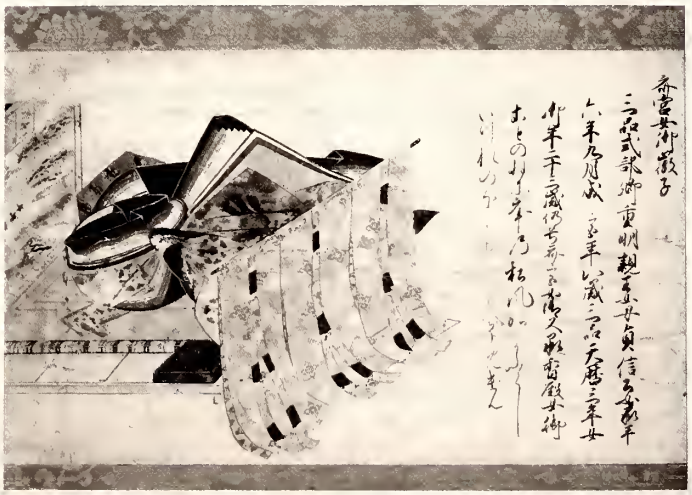
Head Conservator W. Thomas Chase III (far right) discusses his research with museum and government officials from the People's Republic of China.

In preparation for an exhibition, Ann Yonemura of the curatorial staff places a piece of Japanese ceramic in an open case.



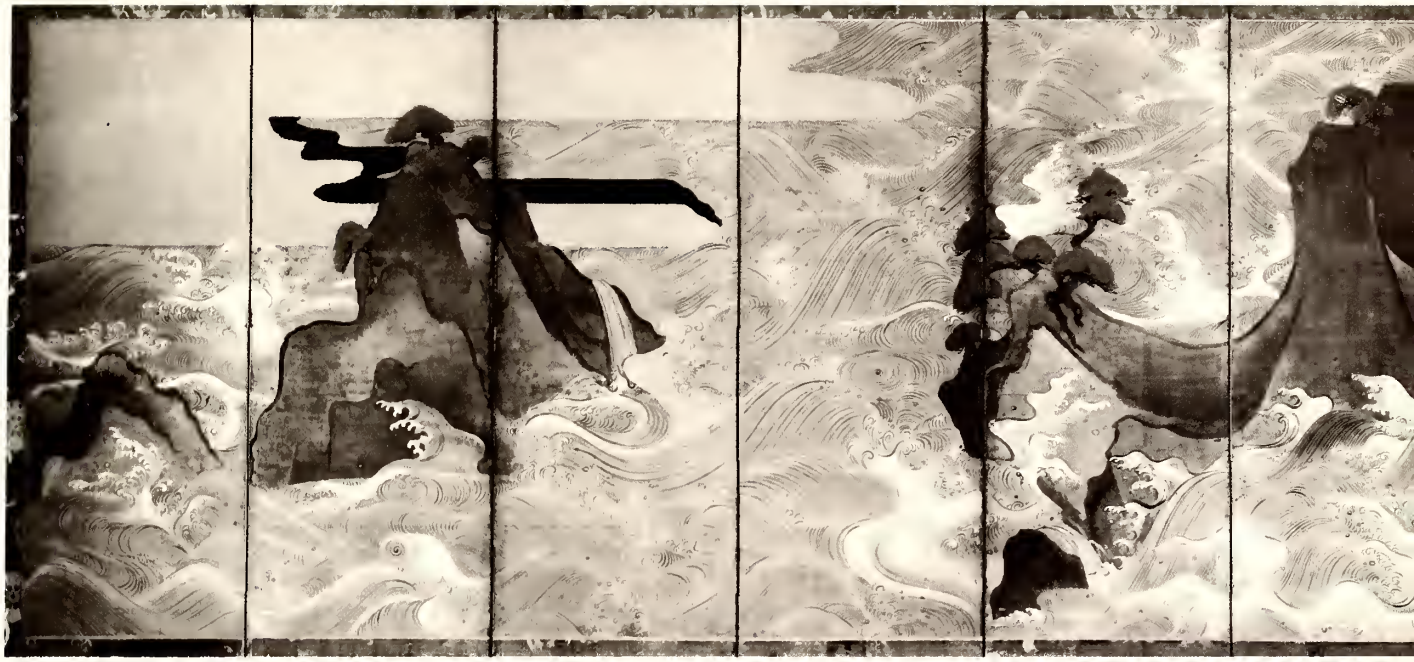
Children peering at a display of 13th-century Armenian biblical manuscripts of the Gospel according to the four Evangelists, (32.18). Photograph courtesy United States Information Agency.

Komoku-ten (Buddhist Guardian of the West). Japan, Kamakura period, 1185–1332. Polychrome wood sculpture (76.12).



Portrait of Poetess Saigu-Nyogo Yoshiko, from the Thirty-six Master Poets scroll, attributed to Fujiwara Nobuzane (1176–ca. 1265). Japan, Kamakura period, 13th century. Ink and color on paper (50.24).

Lid of writing box (*suzuribako*) with sprinkled design (*maki-e*) of chrysanthemums, moon, and autumn grasses. Japan, Edo period, 17th century. Lacquer on wood with gold and silver powders, sheet silver inlay (44.22).



Waves at Matsushima by Nonomura Sōtatsu. Japan, Rimpa school, Momoyama-Edo period, 17th century. Ink, color, gold on paper (06.231).

Jar. Japan, 15th century. Tamba ware, stoneware with natural glaze (66.28).

Bust of a king, possibly Khosrow I. Persia, Sasanian dynasty, mid 6th century. Gold (66.23).

Raymond A. Schwartz, a member of the Freer staff for more than three decades, carefully photographs a Chinese vase from the Yüan dynasty. Photograph by Richard Hofmeister.

research based on scientific methods of analysis. The laboratory was, in fact, the first of its kind in the Smithsonian.

The Technical Laboratory is, however, probably best known for its research. The first major project undertaken by the laboratory was an extended study of Chinese bronze ceremonial vessels. The composition, fabrication techniques, and corrosion products of Chinese bronzes have continued to form a major laboratory interest, to which has been added the material analysis of East Asian paintings. Projects of more limited scope have included the identification of Chinese jades and related hardstones, the composition of efflorescences appearing on museum objects, and certain aspects of Sasanian silver.

The Technical Laboratory routinely examines items considered for acquisition—to identify their state of conservation and provide information bearing on their attribution—and responds to requests from curators for technical examination. The laboratory maintains equipment of X-radiography of whole objects, X-ray diffraction (used in the identification of materials), and optical microscopy.

The Gallery's Oriental Art Restoration Studio is housed in a specially designed area. The restoration of Chinese and Japanese paintings and screens is a highly exacting art, and there are few qualified specialists in the world, especially in the West. The skills and techniques of this East Asian tradition—practiced since the seventh century—are handed down from generation to generation. Specialists have come from Japan to work in the Freer studio since it opened in 1924. Using traditional materials and methods, the Asian-painting mounters engage in the practical and aesthetic aspects of cleaning, repairing, restoring, and displaying Chinese and Japanese painted scrolls, screens, and album leaves.

The Freer staff photographers work with the researcher's interests in mind to capture as much detail as possible in their photographic record of an object.

Shen Fu, curator of Chinese art, demonstrates calligraphic techniques in a training session for participants in the Gallery's first large-scale docent program.

The art of the *hyogushi* is practiced in the Oriental Art Restoration Studio. Ryo Nishiumi (left) of the Freer studio is shown with a colleague and visiting *hyogushi* master.

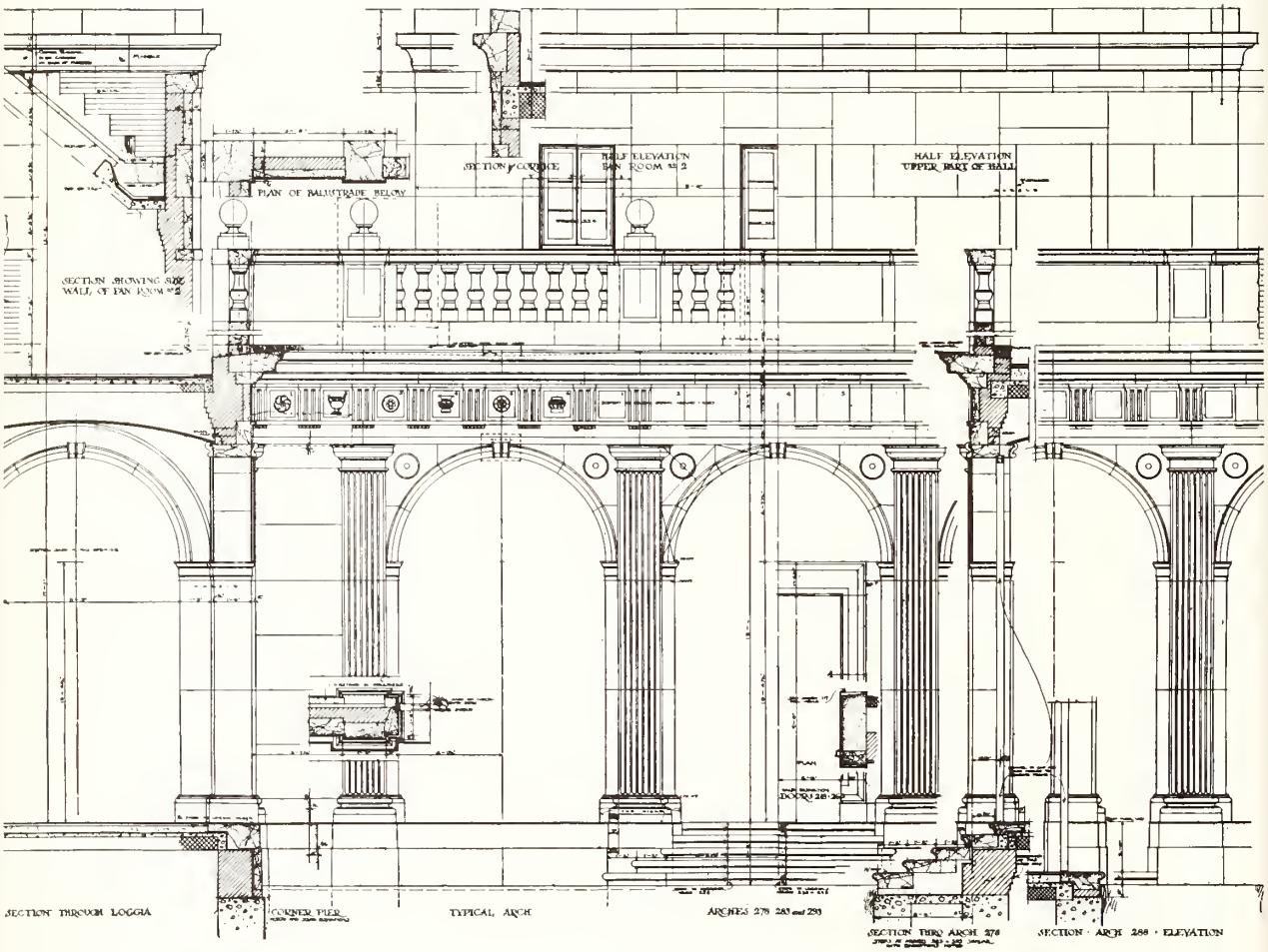
In collaboration with the Technical Laboratory, specialists in the Photographic Studio also take infrared and ultraviolet photographs. Objects are also photographed for use in publications prepared by the Gallery and other scholarly institutions.

Although the Gallery has long offered tours for the public, in 1981 the first full-scale docent program was inaugurated. After undergoing extensive training and testing for many months, volunteer docents began giving daily tours to casual visitors and to those with appointments, including school groups. The warm public response to this program is testimony to the enthusiasm and expertise of the Freer docents.

The Freer Museum Shop is regarded as an important element in the interpretative program of the Gallery. The shop carries a wide range of specially selected publications related to the Freer collection as well as many reproductions—from small postcards to large color prints—of works in the collection. A brief art historical statement describing the object illustrated often accompanies a reproduction.

Staff member Martin P. Amt shows a woodblock used in making traditional Japanese prints to a group of students taking a "behind-the-scenes" tour of the Gallery.

The main lobby of the Gallery is the site of the Freer Museum Shop.



Detail drawing of central courtyard. The Gallery was designed by architect Charles A. Platt in 1916.

THE BUILDING AS A WORK OF ART

When Charles Freer selected Charles A. Platt of New York as the architect for his new museum, he found a skilled designer who could readily grasp and interpret his essential concept. Freer, who paid meticulous attention to the aesthetic qualities of every project with which he became involved, discussed in detail his ideas for the design of the building. Together, Freer and Platt agreed on the use of Indiana limestone for corridor walls and Stony Creek granite from Milford, Massachusetts, for the building exterior.

A focal component in the building's design is the central courtyard faced with Tennessee white marble. Freer himself purposefully chose this architectural element to heighten the visitor's awareness of the special relationship between art and nature, a theme that was one of his lifelong preoccupations. Freer set aside funds to assure that the court would be well maintained with appropriate plants. When the building opened formally to the public, and at various times since then, the courtyard was embellished with colorful peacocks.

Smithsonian officials suggested the present site of the Gallery on the south side of the Mall, west of the Castle, the main building of the Institution. Ground was broken on September 23, 1916, but construction was delayed during World War I. The building, in the architectural style of a Florentine Renaissance palace, was completed in the spring of 1921, about eighteen months after Freer's death.

In 1906 at the commitment of his extraordinary gift, Freer had pledged a half million dollars for the construction of the building. After more than quadrupling the size of his collection, the philanthropist readily saw the need to more than double the construction funds to provide for additional storage space. Freer recognized that only a small proportion of the collection would be on public view at any one time; currently, the proportion is less than eight percent.

The construction of the auditorium, which seats 320 people, was unusual for its time: the crossbeams span the entire width of the room without supporting pillars. The auditorium serves as an important classroom in which to communicate information about the research going on at the Gallery and to increase the visitor's understanding of Asian art. During the annual Freer lecture series, established as a regular program in 1953, six or seven leading scholars present illustrated lectures, which are open to the public without charge.

THE FOUNDER

Charles Lang Freer was born in Kingston, New York, on February 25, 1854, the son of Jacob R. and Phoebe Jane Townsend Freer. His first American ancestor was one of the founders of New Paltz, New York. His parents were evidently people of limited means, for a few months after his mother died, Freer, just fourteen years old, withdrew from public school to work in a cement factory. In less than two years he became a clerk in a local general store, and two years later he moved to an office job for the New York, Kingston & Syracuse Railway under local superintendent Colonel Frank J. Hecker. After three years, Hecker and Freer moved to Logansport, Indiana, where they worked on the Eel River Railroad.

When this company was purchased by the Wabash line four years later, the two men moved to Detroit and started the Peninsular Car Works with Freer serving as assistant treasurer. The year was 1880, and it became clear that Charles Freer was a young man of exceptional talent. The tall, courtly businessman was meticulous, aggressive, and innovative in his industrial activities—traits that also appeared in his pursuit of art. (At one time Freer even explored the possibility of joining with friendly competitors to establish plants in Russia and Japan.) In 1899 Freer completed his work in the merger of thirteen leading railroad car manufacturers to form the American Car and Foundry Company (now known as ACF Industries, Inc.), and the following year, at age forty-six, Charles Freer retired from business to devote his full time to collecting.

Among the earliest objects acquired by Freer is a set of Whistler etchings, "Venice, Second Series," which he bought in 1887. During his first trip to Europe in 1890 Freer met James McNeill Whistler in London. Thus began a lifelong friendship between two men of widely divergent personalities. Reflecting the close association between artist and patron is the Gallery's Whistler collection, including 128 paintings in oil and watercolor; 163 works in pastel, pencil, and ink; and 944 prints. The artist's attraction to Washington, D.C., may have also been a factor in Freer's selection of the capital city as the site of his art gallery.

Although Freer purchased at least one example of Japanese art as early as 1877 and began purchasing Japanese prints in the 1880s, it is Whistler who is credited with having directed Charles Freer's attention to the arts of Japan and

Charles Lang Freer.
Photograph by Edward Steichen, 1916.

Caprice in Purple and Gold: The Golden Screen by James McNeill Whistler (American, 1834–1903).
Oil on wood panel, 1864 (04.75).

who impressed upon him the importance of further and much deeper study.

Freer soon became interested in the older arts of Japan—paintings and ceramics—and these, in their turn, led him to revere the arts of China. During the 1890s Freer purchased works of art in considerable quantity, especially American paintings. He chose examples that were delicate and refined in tone and subject matter, qualities he considered to be complementary to his ever-growing Asian holdings. Throughout this period he increased his Japanese collection by some fifteen hundred objects, mostly paintings and ceramics.

From 1895 to 1911 Freer traveled extensively in Europe, Japan, China, Java, India, Ceylon, and Egypt. Everywhere he went, his first interests were in studying the art of the Orient, and his immediate objective was collecting. Freer was extremely reticent both in public and private, and we know little about his personal inclinations or beliefs. He had a reputation for being gracious, reserved, and deeply concerned about art collecting. While his business colleagues chatted in leisure moments about the price of pig iron, Charles Freer preferred to lament the tariffs that were levied on early Italian art.

During the beginning of the twentieth century, as Freer turned more of his attention to the acquisition of East Asian objects, he made the acquaintance of the few contemporary scholars in that then emerging field. Among them, Ernest Fenollosa, first curator of Japanese art of the Boston Museum of Fine Arts, played an important role in helping Freer to understand the fundamentals of connoisseurship. In fact, Freer had hoped that Fenollosa would eventually prepare a descriptive catalogue of his collection. Agnes E. Meyer, a formidable commentator on art and society, also had a special relationship with Freer that lasted from the time they first met at an exhibition of Chinese painting until his

Plate by Sayyid Shams al-Dīn al-Hasani. Iran, 1210. Luster-painted ceramic (41.11)

The Peacock Room decorated in London by James McNeill Whistler (American, 1834–1903). 1876–77 (04.61).

death in 1919. Mrs. Meyer continued her association with the Gallery until her death in 1970.

As a collector, Charles Freer possessed a sensitive and discriminating taste that proved a reliable companion as he ventured among the traditional arts of Asian antiquity, territory then unknown to all but a few Westerners. Freer's generous provision for future acquisitions and for serious study of Far Eastern art indicates his recognition of the Gallery's importance to the growth of knowledge in this field.

Freer had a sincere and deep regard for truth, right proportion, and the exact understanding of the fine arts. His gift was appropriately placed in the care of the Smithsonian Institution, whose seal is inscribed with the words: "For the increase and diffusion of knowledge among men." Charles Lang Freer died in New York City on September 25, 1919.

John Ellerton Lodge, first director of the Freer Gallery, 1920–42.

Archibald G. Wenley, second director of the Freer Gallery, 1943–62.

John Alexander Pope, third director of the Freer Gallery, 1962–71, examines Chinese ceramics.

Harold P. Stern, fourth director of the Freer Gallery, 1971–77, with the Empress of Japan, in 1975.

Thomas Lawton (left), fifth director of the Freer Gallery, with the Ambassador of the People's Republic of China (center)

The directors of the Freer Gallery have steadfastly pursued the vision of Charles Freer that his museum would become a leading research center in the fine arts of the Orient. John Ellerton Lodge, then the curator of the Asiatic Department at the Boston Museum of Fine Arts, was personally selected by Freer to become the first director in 1920. During his twenty-two years as director, Lodge established many of the policies and procedures still followed at the Gallery today. He personally guided the training of Archibald G. Wenley, whom he sent to China, Japan, and Europe to study Asian languages, literature, and history. When Wenley joined the Freer staff in 1931, he was regarded as the most thoroughly trained Asian specialist in a Western museum, and this was reflected in his scholarly contributions on Chinese art history. He was director from 1943 to 1962. John Alexander Pope maintained the emphasis on high scholarship throughout the Gallery and personally opened American vistas with his studies of Far Eastern ceramics. The 1971 appointment of Harold P. Stern brought a greater emphasis on building the Japanese portion of the collection while maintaining the quality of the research and of acquisitions for the total collection. Chinese art specialist Thomas Lawton currently is giving greater emphasis in communicating to the public the results of the extensive research done at the Freer.

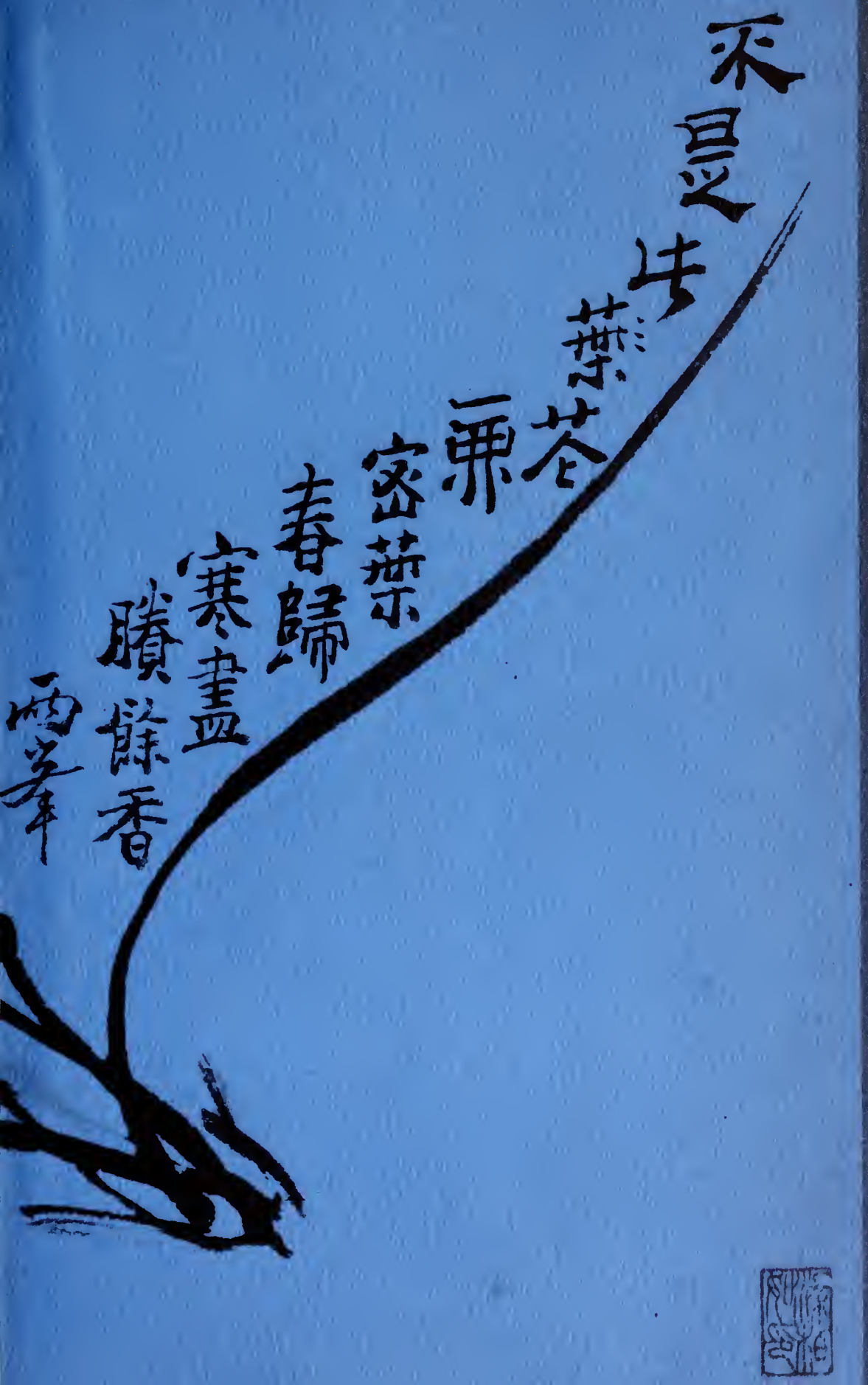
This book was edited, designed, and produced
by the
Smithsonian Institution Press.

Orchid, handscroll painting, ink on paper [front endsheet], *Plum Blossoms,* album leaf dated 1780 [back endsheet]; by Lo P'ing (1733–1799). China, Ch'ing dynasty (80.112b, c).

Library of Congress Cataloging in Publication Data

Freer Gallery of Art.
Freer Gallery of Art.

Supt. of Docs. no.: SI 7.2:F87/3
1. Freer Gallery of Art. I. Title.
N857.5.A83 1983 708.153 83-600032



不是此葉苍
乘密葉
春歸
寒盡
賸餘香
雨峯

不是生
葉苔
乘
密葉
春歸
寒盡
賸餘香
丙子年

SMITHSONIAN LIBRARIES
3 9088 01785 2807